AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger,

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PHILADELPHIA, SATURDAY, JANUARY 15, 1916

Death in the Theatre

THE long list of actors and playwrights whom death has taken since the season opened, the past forinight has added two more. And they were two of the most illustrious-Salvini and Rehan. To the last decade of theatregoers, almost to the last generation, they are only memories. Since they never acted before the motion-picture camera, their art must mean even less to the future. Salvini and Rehan will be great names for many years, but there will soon be dispute about their powers-and finally oblivion.

If There Were Record-

To speak of the movies in the same breath with Salvini and Rehan will doubtless seem desecration to the old-school theatregoer. Yet who would not gain fresh pleasure from seeing those well-remembered features in all the vivid play of emotion for which they were noted? There would be a great deal lacking, yet a great deal preserved. Few players fall to enrich the screen with their presence. The revealing intimacy of the lens taks care of that. It could have shown us Salvini's terrible Moor and Ada Reban's Shrew. The loss is doubly ours.

. . . Why Not Drew on the Screen?

In earlier days, when George M. Cohan was less of an expert at setting small-town and Broadway characters on the stage, but just as clever an actor. this critic urged him to write and act a wordless play. The reply was far from courteous; but that will not defer him from making somewhat the same suggestion to John Drew. Why not the movies? That distinguished face, those remarkable eyes, the cock of the head, they would all be just as effective and amusing on the screen as they are at the Broad. As for the lack of words, they might cut down the range of this really fine comedian, but otherwise they would be no loss to the public. The "John Drew play" might be several times less agan banal in the movies. And what social graces it would teach the newer profession!

A Circumscribed Comedian

Seriously, what a pity John Drew has nothing better to do than mild and well-mannered comedies like "The Chief." He has thorough mastery of his milieu-good society-as well as his metier-high comedy. If he is to present us with the cultured leisure class, why shouldn't he present it when it is doing some thing more interesting, something worthler of its privileged place in life, than good-natured thoughtless, unconcerned, not even self-conscious answering the same queries, which is suppose you have in even greater numbers than have I. Of course, the answering to think about besides the crease of its trousers. John Drew doesn't even have to think of that. He is too eternally sure of such things.

Off the stage Mr. Drew is a wise and witty gentleman with something to say about life. Why on earth should he slough all that off when some playwright puts him behind the footlights?

Let There Be Shadows

To return to our movie muttons, perhaps it is just as well that John Drew should stay off the screen. We are paying too much attention as it is to the actor's side of filmdom. The scenario suffers by neglect-as I have already pointed out; the lighting, almost as much. There are some glorious exceptions, of course. Mr. De Mille, of the Lasky Company, gives the finest of shadowy portraiture. He enriches scene after scene, dramatically as well as pictorially, by the concentration of light from a single quarter as it usually happens in real life. "Carmen, "The Cheat," "The Temptation" and "The Golden Chance" are shining examples.

Contrast it with the average lighting of movie interiors. There are no beautiful shadows to add dramatic significance. There is the eternal "studio" light. Radiance comes from every direction. The farthest corners of attice rooms are as bright as the foreground. The walls stare out in their artificial grayness, taking the eye away from the players and their actions. Take a single scene in "Don Quixote" for an example. The Don looks out his windews at a sunset world. He turns, and we gaze upon a chamber far more the first and an utter absence of the second.

The future of the photoplayering is described. Over in these comedies. Worthy people are very busy deploring the decadence of popular entertainments. "It is the fushion to blame women for often the writer has more than him share of the first and an utter absence of the second.

The future of the photoplayering is the comedies. Worthy people are very busy deploring the decadence of mand is made in the other order, and too often the writer has more than him of the first and an utter absence of the second.

The future of the photoplayering is the future of the photoplayering in these comedies. Worthy people are very busy deploring the decadence of necessary the decadence of the second are very busy deploring the decadence of the second are very busy deploring the decadence of the first and an utter absence of the first and an utter absence of the first and an utter absence of the second.

The future of the photoplayering the decadence of the first and an utter absence of the first and an utter Contrast it with the average lighting of movie interiors. There are no dews at a sunset world. He turns, and we gaze upon a chamber far more trightly lighted. There is no lamp, only the ordinary light that would enter a small window. And yet every corner is clear, sharp and utterly uninteresting. Such lack of imagination is criminal in an art where light is the very fessence of its existence.

K.M.

CLIT-BACKS

| ready? . . All ri', now. . . Want | want of the photoplaywright is five full movement. The truth is that in the growth of feminism lies the greatest hope of the times and it will go istronger in the unital mid moral stature that direction every year. They want original stuff written directly for the screen, You must learn to think for the eye and not for the ear.

CUT-BACKS

How Are You, Bill?

ENTER HAMLET.

Hello, Walter! How are you? I don't but I have to ask you that to get the act

Conductor—No. tix.nks, Final:
Hamlet-Look, Waiter, That's not what
you're to sas, it isn't, bon't yer remeaber, Waiter? We had it fixed at I was
ter come on and say ter you. "Want for
sen w'at I not, Waiter." and you was
ter say "Why yes, Frank, w'at have
yer not?" Don't yer remember? Now,
le's begin it again. An Waiter, Le's use
our beans this time. Now, we'll ferget
all 'et we did wrong and begin all over.
An don't erab it this time. All



MARCELLA SHIELDS Who plays the child in "A Fool There Was" at the Walnut next week.

PICK-TURE-IZED

PATHETIK SCOPE

MYLES CALLS

UP HIS LADY

FRIEND.

ready? All ri', now. . . Want ter see w'at I got, Walter? In my humble opinion the order of importance of the various factors in the you got?

V know. . . It's goin ter be a riot,
Walter. I have ler laft myself at it.
You ast me how I know it was
Harry Yorrick, the guy 'at lost the
series fer the Giants in 1877? Well, Wal-

Prize Press Pearl

Heary H. Wallind, who plays are lead in Research a state; feature, "The Blaven," adapted from fleegae C. Hazelton's commance of Edgar Alian flee, near house teaching a rave to talk, for in the photoplay the bird plays a most fluorormal batt had is supposed to articulate the word inversions several times. The raven took a great fancy to Mr. Warthall, and before long he could say "nevermore" just as castly as a party says.

(More dances by the Castle Family.)

'Hi Diddle Diddle, the Cat!'

Miss Marcella Shields, the child in Robert Hillflard's drams. "A Pool There Was." which is playing at the Walmut Street Theatre the week of January II, has a fac-she mothers stray cuts. When she was a wee girl Marcella lived in a little New England town, and it was there that she first formed her affection for the feline species. After school little Marcella would call at the neighbors' tack doors and ask for scrape of meat and for other cat luxuries. Then, with her banket filled to the brim, she would return to her yard and coax the everpresent and always-hungry cats from the back force. They were timid at first, but hunger prevailed, and soon all restraint was forgotten in the daily feast. But cats have little common sense; instead of leaving directly they perchea upon the tence and yowled for more. New England cats have a wonderfully effective sleep-disturbing yow! It is not so bad in the dayting, but in the still shadows of the night it is aboe-compelling.

Then the neighbors formed a committee of indignation and called on Marcella's parents. The yowling had to crase, they averred, and so Mother Shields forbade any further feeding.

"When I am rich chough I'll have a cut farm, soobed Marcella, "and they can yowl as anuch as they like, too."

And so the cats were finally induced to seek other stages for their caoaret performances, and the incident was forgotion by the irate nelghbors; but not by Marcelia. 'Hi Diddle Diddle, the Cat!'

Robert C. Benchley, one of its contributors, for this admirable sample of how
Shakespeare might have—say would
have—written "Hamlet" for Frank Tinney:

Act I. Scene I. A Platform before the
Casale House.

Preliminary (April 1998)

Hamlet (drawing skull out from under
blonae)—Look, Walt, a dead-head! I got
it from the box office, I did. Now,
Walt, you want ter ark me "Whose head
is it, or was it?" See, 'at's w'at you ask
me. Now, go ahead, "Whose head was
it, Frank?" Go ahead, ask me.
Conductor—Well, whose head

Castle House.

Preliminary choruses by Lady Ghosts,
dances by the Castle family, sonta by
the King, dialogue between Polonius and
Laertes and chorus of Pemule Graveond base on the Glants?" See? Ask to

that, Walter.
Conductor-What, not Harry Yorrick, ENTER HAMLET.

(Advances to front of singe and adfresses conductor.)

Hello, Walter! How are you? I don't have to ask you that to get the act started. Say, want ter see somethin I got, Walter.

Conductor—No, tainks, Frank.

Hamlet—Look, Walter. That's not what the see are the seem of the seem

ter, I tell yer. . . . I recomized the

Curtain.

MACADEMY OF MUSICIONE

NEXT FRI. Eve. SAT. Mat. 2.30 BRAZIL RIO DE JANEIRO, THE BEAUTIFUL TICKETS at Heppe's, 1119 Chestnut 50c, 75c, 81—Amp. 25c

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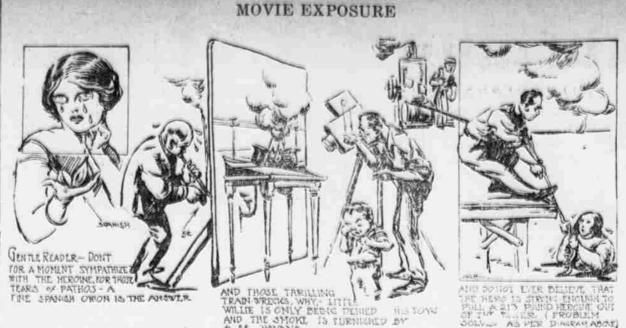
MEET ME AT

THE LAMPOST

TONIGHT AT

HAF AFTA SEVEN

GOOD BYE.



LETTERS FROM THE PLAYGOERS

Readers and Theatre Patrons on Current Topics of Both Hemispheres of the Amusement World

His Idea of the Photoplay

To the Photoplay

Since the production of my photodrama. The Soul of a Woman." I have
been deluged with letters from ambitious
young men and women who desire to
become scenario writers or who, being
scenario writers, wish for more success
than they are having in their chosen
answer these thousands of letters because of the demands on my time of
my own work. I am taking the liberty
of asking you the couriesy of publication
of this general answer to their questions
in your columns, feeling sure that I wall

There is bestless that a propagated.

The Photoplay

The Photoplay

But in musical comedy we find symbolized
all the antisocial forces that pres upon
our sex. T have no much frice dimess tothe lower part of human nature ever
permanently succeeds. The inspirations
of musical comedy the first upon
of musical comedy we find symbolized
all the antisocial forces that pres upon
our sex. T have no much frice dimess tolevel part of human nature ever
permanently succeeds. The inspirations
of much fire; dimess tothe lower part of human nature ever
permanently succeeds. The inspirations
of men as a class are so much ligher
than they are maining to obtain a composite portrait of an anti-feminist, study
the faces of the audience at a musical
convert, and he has his information?

And what a parody on the term "recreation"

A Member of the Drama League, the
Civic Club and a Sincere Feminist.

Philadelphia, January 14. suppose you have in even greater numbers than have I. Of course, the answers here given are but the opinions of one man and many may differ with me in some of them. I thank you in advance for whatever use you may make of this letter.

The principal factor in the successful scenario is a novel theme or an old them namiled in a truly novel way.

Cost of production must always be taken under careful consideration. You must learn to combine the artistle with the economical. It is vital.

It is impossible to tell how long it takes.

It is impossible to tell how long it takes to produce a feature scenarie. Some-times you must stew over an idea for years. At others you will wake up in the middle of the night and "dope" out the plot before morning. When my idea is thoroughly formulated the actual work on the 'script of a flee-reeler is from one to two weeks. This varies according to your experience at the work and your natural producing speed.

esteem them and desire to be worthy of their love. By na much as men desire this will they be drawn away from those things which cheapen women. The pili-

Second, Director. Third, Cast.

Fourth, Cameraman, Fifth, Cutting, Sixth, Laboratory and printing,

It is difficult to say what is the main trouble with the photoplay of today. I do not think there is such a lot of It is a young industry and is coming along wonderfully at giant strides that many of the manufacturers do not realize that they must depart from precedent and create stories especially for the screen and not try to adapt from plays and hooks.

ANTHONY P. KELLY.

Philadelphia, January 14, 1916.

Against Musical Comedy

To the Dramatic Editor

Sir-The daily papers are announcing the arrival of a specimen musical comedy. When such a "show" was hete before it included most objectionable features. graphically described by a dramatic criti-who had the good taste to be disgusted. in regard to such performances I should ilie to quote from Mrs. Hale's modern book "What Women Want." "Drama has become intelligent in regard

to women, and vaudeville more decent,

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ADELPHI LAST MATINEE, TODAY LAST TIME TONIGHT BERNARD SHAW'S CIRCUS ANDROCLES AND THE LION Fredic," THE MAN WHO MARRIED A.

ARCADIA CHESTNUT Seiner 10TH Delly, 15c; Evgs., 25c. Robert Harron in "Missing Links" "FATTY & MABEL ADRIFT"
Monday, Tucoday & Wednesday
DORO in "Wood Nymph"
In "Because ils Levoi Her Se

GLOBE Theatre MARKET and JUNIPER STS. Edmund Haves & Co. ERGOTTI L'LLIPUTIANS; OTHERS

ful spectacle of rows of youths oating a shorm clothed not for beauty but to accentuate the suggestion of undress, would be impossible in a society which did not lower all women by setting aside a portion of them for the pleasures of its men. The adequate education and common but made on the property of the pleasures of the men. nake such setting nelde increasingly dif-

Likes Music With Photoplays

connection with the recent Paramount releases of "Carmen" and "Butterfly" was the musical arrangement which accompanied them. I enjoy good make and am especially fond of Puccini and Elzet. The most remarkable part to me in the cicture of "Butterfly" manner the music was fitted to the scenes. This was not so true in "Carmen." In "Carmen," the music of the fourth act and third act was played to scenes which should have required first-act music, while the idea of using anything but the ing or acting is unusual, the comedians and dancers generally supplying the only able performances. The public is given poor value for its money in everything but pretty forms and faces, and these are supposed to compensate it for the absence of melody, plot or wit. Everything that should be inast sacred and beautiful in life is cheapened by those entertainments, which are voted decent (2) only because they are light. No serious draum would escape the danger of police interference if it dealt with the topics giggled over in these 'comedies.' Worthy people "Rahamera" for Carmen's entrance seems foolish to me. The climax came when they used the death music in the love scenes instead of Don Jose's aria. "Air de la Fleur" from the second act, Still the music was good and really added materially to the picture.

13 "Butterfly" the use of the waiting motive and love duet throughout the scenes where she awaits his return is truly artistic, while the death music is effectively handled. L. H. G. Philadelphia, December 22.

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WHEN ELTINGE WORE A WHISKER

How the Actor, Yielding to Nature's Adornments, Nearly Lost His Job

Allow a boy to spend the early years of his life in Butte. Mont. and move from Butte to Boston at the age of 14; send thin to the public scheols of Boston and give him free rein with the rest of the boys of his age, and the career of en interpreter of feminine roles on the stage is about the last needletion that would be made for him. The fact that he is born of Irish-American parentag and grown to manhood, is as masculine as a big suiversity football player, make all the more remarkable the contrast between the distance of the stage, that is costumes, who will walk out on the Forrest stage Monday night, and the Julian Ellinge of in the Forrest stage Monday night, and the Julian Ellinge on its farm at Fort Solonga. Long Island.

So far as making up for the stage is con-Allow a boy to spend the early years of

So far as making up for the stage is con So far as making up for the stige is observed, Eithere faces two serious considers. One is a tendency to flesh, and the other a beny; black beard. He is of the robust, corpulant type which maturally puts on feeth as the 30 year mark is reached. To offset these two obstacles Ellinge has but two points that are in his favor when he begins to prepare for a female impersona-tion - a pair of gray eyes that are un-usually clear and soft for a man and a and, chubb; face.

His tendency to flesh and his beavy beard once got bim into an amusing difficulty with a Paris theatrical man-nuer. Ellings had been engaged for his first Eirrobean researance solely on his photograph and his American reputation, it was for the Marians, one of the most famous of the Parisian music halfs. For six weeks prior to the date of his opening appearance at the Mariany, Ellinge loafed in Switzerland. He not only allowed his weight to accumulate, but turned out a mustache. When he appeared at the office of Mornay, the managing director of the Marians, and announced himself as Julian Eltinge, the Parisian was dumfounded.

"Is this your photograph?" asked Mornay, handing Eitinge a photograph taken in skirts. "Certainly," replied Eitinge.

"The thing is a fake," retorted the

Nevertheless, Ellinge was allowed to rehearse with the orchestra, which he did in his street clothes. At rehearsals he uses his natural voice, which is of baritone quality. Mornay watched the re-bearsal intently and at its conclusion muttered, in French, "It is a swindle." That night Ellinge made his first aprearrance before a Parisian audience and was enthusiastically received. None accorded him more admiration than Mornay, who congratulated him after the performance upon his remarkable transformation.

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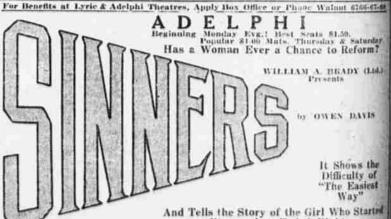
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